Organ

Augener's edition no. 9930

J. S. Bach

complete organ works

vol X

(Best-Hull)

ROYAL
COLLEGE
OF MUSIC
London

HORACE MARRIOTT his book
Sempre si fa il mare maggiore

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Horace Marriott
March, 1920.

Augener's Edition

Johann Sebastian Bach

Organ Works

W. T. BEST EDITION

Newly Revised by

DR. A. EAGLEFIELD HULL

Volume X.

Fugues, Chorales, Variations, &c.

AUGENER Ltd.
LONDON

The COMPLETE ORGAN WORKS of J. S. BACH

The W. T. BEST EDITION

(NEWLY REVISED BY DR. A. EAGLEFIELD HULL)

REVISER'S NOTE

Very much indeed has happened during the last two decades with regard to the ever-growing appreciation of Bach's works, and more particularly with regard to the dissemination of the actual Bach spirit and traditions. The works of Parry, Pirro, Spitta, Schweitzer, Heuss and others have contributed much to this end, and the old-fashioned lifeless style of rendering Bach which was so universally considered "*comme il faut*," is now rightly regarded as antiquated and false.

The more we learn about Bach, the more transcendent does his genius appear, and although his works allow endless variety in rendering there are certain things—some of which even the greatest masters of organ playing condoned—which are now rightly condemned as "un-Bach-like." These have been removed from the present edition. Registration schemes of a general character have been added, together with complete phrasing marks. Whilst it has been found impossible to attempt to reproduce Bach's registration, since our instruments are altogether differently constructed, and are even different in substance from the organs of his day, yet care has been taken not to admit anything which is against the principles of Bach's organ colouring so far as we know them. In several cases Bach's actual registration is given in the footnotes. The registration indicated has the great advantage over that of all the Continental Editions, in being designed with the English and American type of organ entirely in mind; a point of supreme importance to the player.

It is hoped that whilst the phrasing is sufficiently broad to avoid the fussiness of some modern editions—which by the way seem more suitable to chamber instruments of very quiet tone—such indications have been given as will prevent the works being lifeless and unintelligible both to executant and audience. Reference letters, which easily catch the eye have been inserted, thus showing convenient "halts" for the student when practising, and at the same time demonstrating at a glance the chief outlines of the form and construction of the piece. Each piece has also a terse but descriptive annotation of the style and history of the composition.

A. E. H.

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Some Canonical Variations upon a Christmas Hymn.

"Vom Himmel hoch da komm' ich her."

("From highest Heaven do I come.")

Sw.
Gt. 8 ft. to Sw. Diapns, 8.
Ch. 8, 4 and 2 ft.
Ped. 16 and 8 ft. with Violoncello or Bassoon 8 ft.

7. In Canon at the octave.
Andante con moto.

sempre legato

VAR. I.
MANUALE.
PEDAL.

Ch. * mp
Gt. * mp
p

CHORAL.

The finest example in existence of Canonic writing over a *Canto Firmo*. For Choral-preludes on this theme see pages 1075, 1125 and 1134.

* The parts moving in canonical order are marked thus Λ.

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Gt.

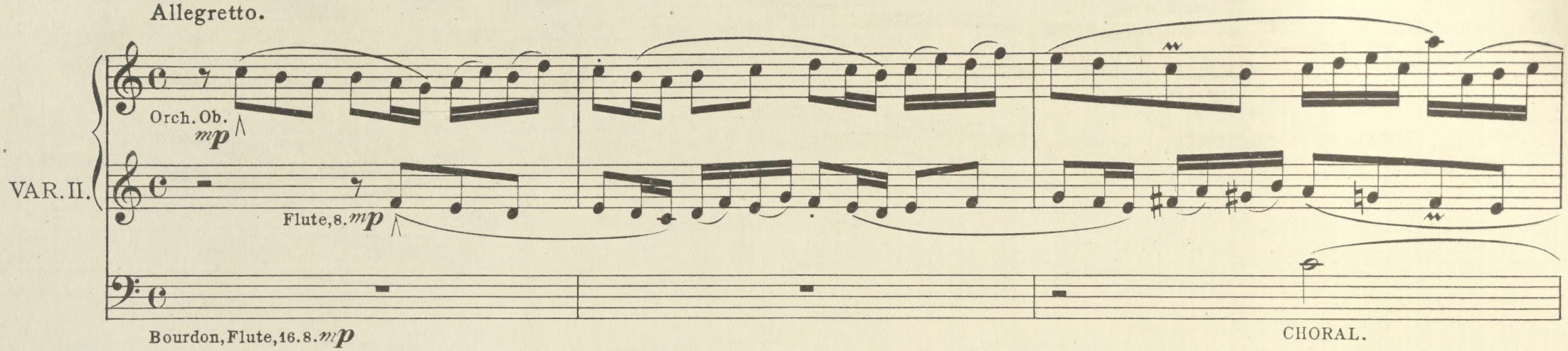
Add soft 16 ft. and Oboe to Sw.

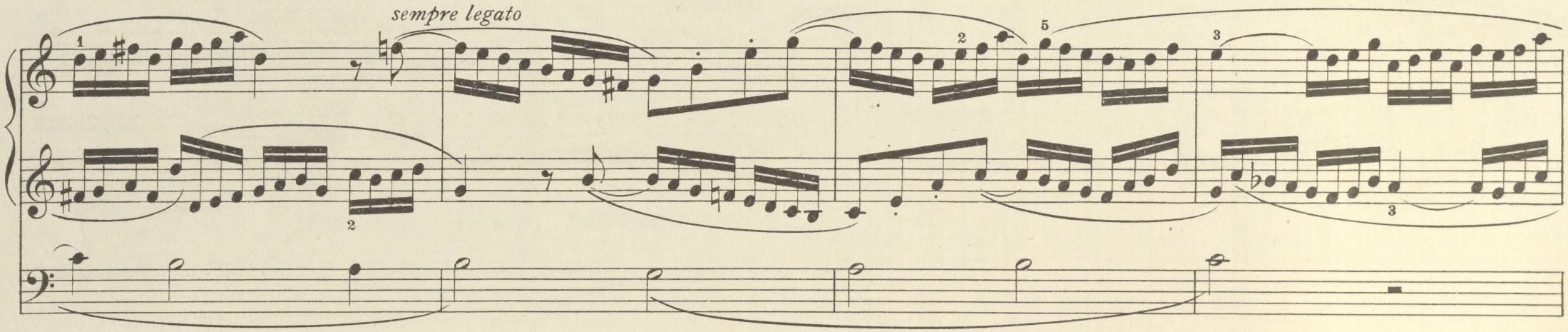
Ch. coupled to Sw.

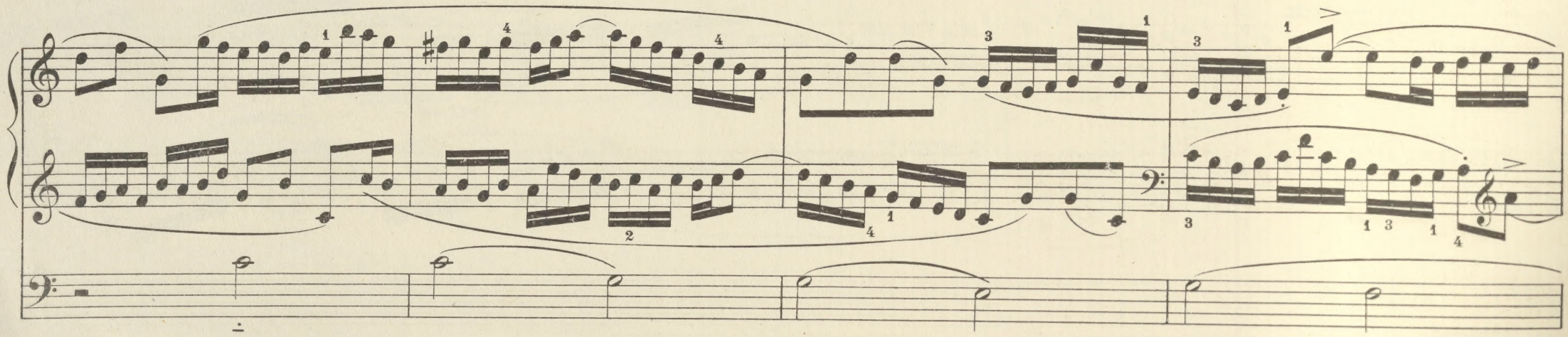
ritard.

Canon at the fifth.

Allegretto.







Fl. 8.

Ob. or Clar.

rall. molto

Sw. 8 ft.
Gt. soft 8 ft. to Sw.
Ch. Dulciana and Gamba, or Clarinet.
Ped. soft 16 and 8 ft. uncoupled.

Canon at the seventh.
Lento cantabile.

CHORAL.

VAR. III.

p Gt.

Ch.

p a)

a) Diminution of Chorale.

CHORAL.

5 2

1 2 1 2

Pass to Sw.

rall.

rall. molto

Gamba only.

Sw. 8 ft. 4 ft. and reed.
Gt. Soft 8 ft. to Sw.
Ch. Dul. and Salicional.
Ped. Soft 8, and Bassoon 8 ft.

In Canon by augmentation at the octave.
L'istesso tempo.

VAR. IV.

Sw. *p*

legato

Ch. *p*

CHORAL.

poch. rit.

a tempo

Gt.

tr

Gt. both

(Add 16 ft.)

(Sw. 4 ft. in.)

Sw.

rall. molto

Ch.

Sw. 8. 4.
Gt. Trumpet, 8.
Ch. 8 and 4 ft. to Sw.
Ped. Stringtone, 16. 8.

Different kinds of Canon by inversion; at the sixth, at the third, at the second and at the ninth.

A Moderato e maestoso.

VAR. V.

mf Gt. At the sixth.

marcato

Ch.

legato

sempre marc.

B Chorale in contrary motion.

sempre marcato

At the third.

sempre marc.

C

Gt 8 and 4 ft. flutes.

rall.

mf
a tempo

By contrary motion.

Sw. 8.4. *mf*

At the second.

Ch. *mf* (uncoup^{d})

D

Gt. Op. Dpn. *mf*

Ch. *mf* to Sw.

Prepare full Ped.

At the ninth.

E Open Sw.

Add to Ch. and couple Full Sw. to Gt.

Gt.

Full Ped. to Gt.

diminution

Full Gt.

ff a)

1 Gt. 3

marc. *ff* 2

alla stretta

4

molto marcato

allargando

molto rall.

Fine.

a) All 4 lines of the tune combined.

"Christ lag in Todesbanden."

"Christ lay in the bonds of death."

For other settings of this Mediæval Easter song, see pages 905, 991, 1087, 1100 and 1374.

8.

Sw. 8 ft. and Oboe.
Gt. soft 8 ft.
Ch. Dulc. St. Diap. Gamba.
Ped. soft 16 and 8 ft. with soft 16 Reed, to Sw.

Lento.

MANUALE.

{p Ch.

Gt.

Gt.

Sw. to Gt.

PEDALE.

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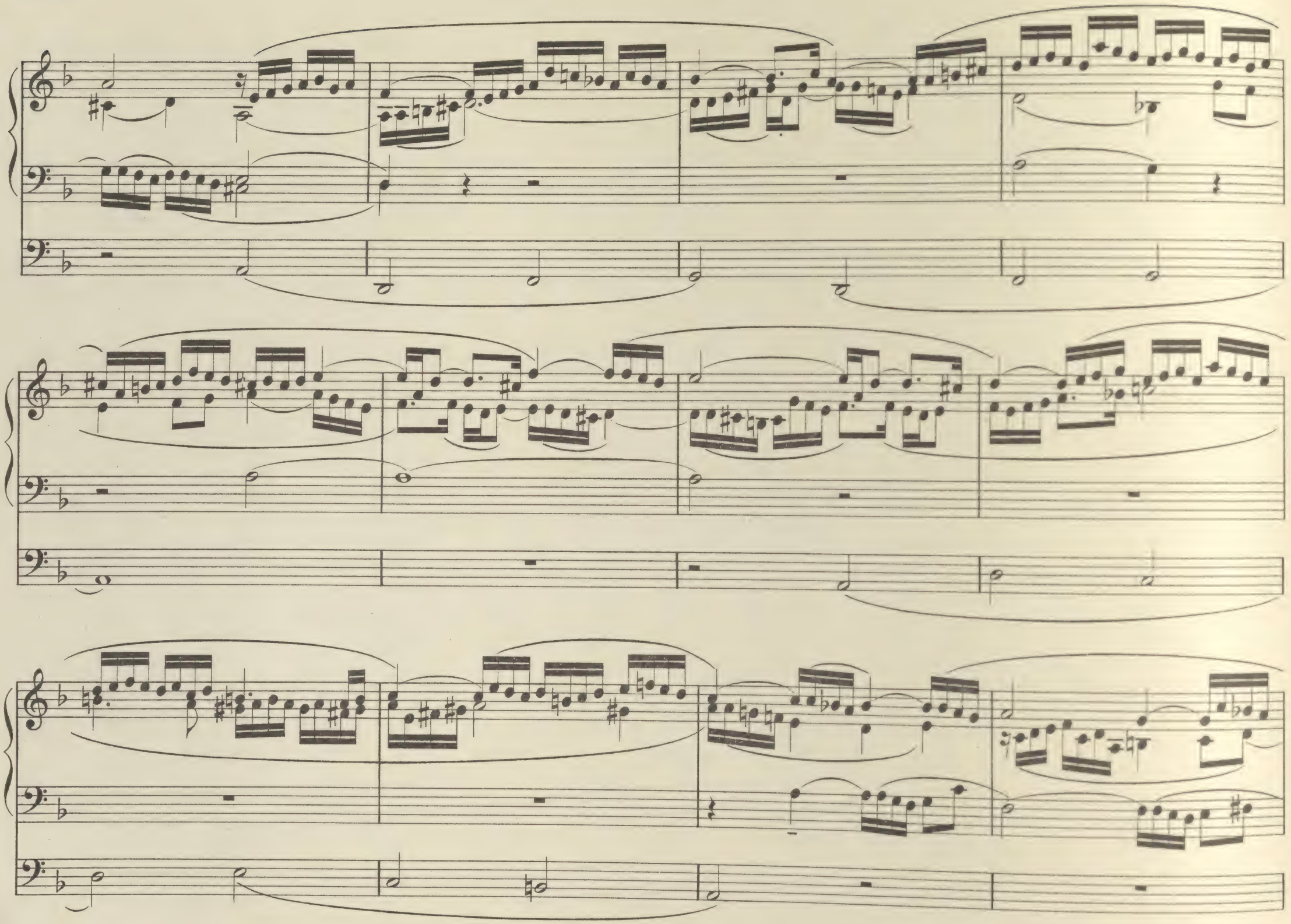
8

1.

2.



(Couple Sw. to Ch.)

Ch.

Ch.

Ch.

Sw.

rall.

Sw.

dim.

Sw.

p

pp

(16 alone)

"Christ ist erstanden."

"Christ is risen."

See also page 1016.

9.

Full Sw. to Gt.
Gt. full. **without Reeds.**
Ped. 32, 16 and 8 ft. to Gt.

Andante alla breve.

MANUALE.

Gt. *ff legato*

PEDALE.

ff

Augener's Edition.

ff

(Ped reeds.)

rall.

Full with Reeds.

"Wer nur den lieben Gott lässt walten."

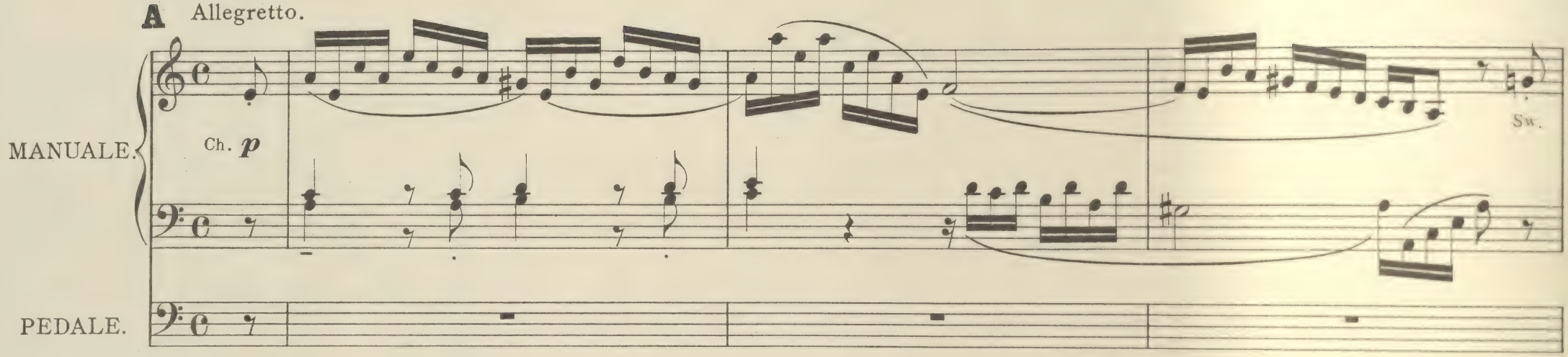
"He who relies on God's command."

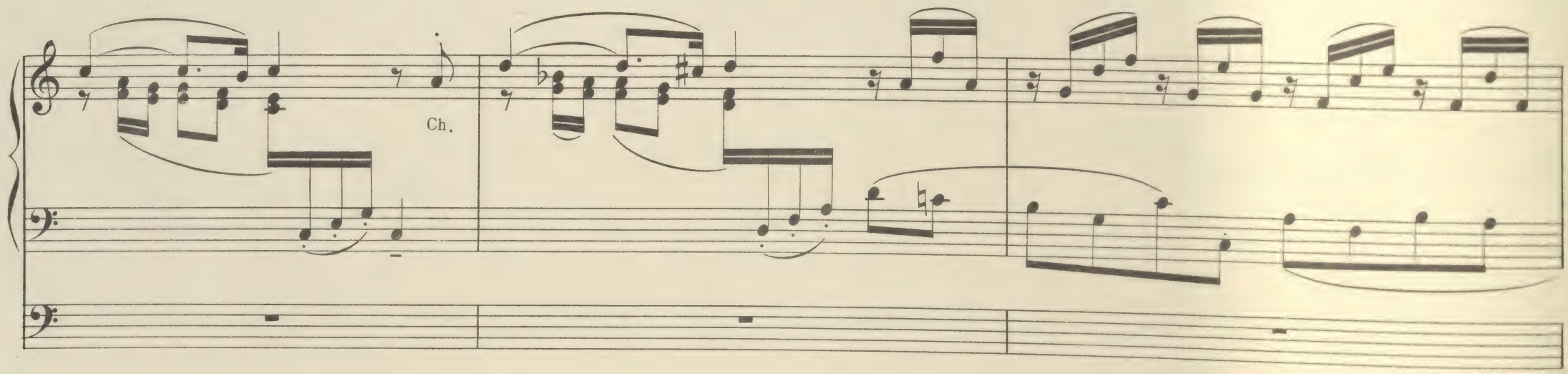
For other settings of this melody, see pages 944, 1090, 1012 and 1091.

10.

Sw. 8, 4 ft. and reed to Gt.
Gt. 8 and 4 ft.
Ch. 8, 4 ft.
Ped. 16 and 8 ft. to Gt.

A Allegretto.





Sw.

Gt. *f*

f

B

tr

p Sw.

p

uncouple Ped.

tr

Gt. *f*

1.

2.

Ch. *p*

Sw.

Ped. to Gt.

Gt. to Ped. in.

C

Ch.

Sw.

Ch.

tr

6

Gt. *f*

p

Ped. to Gt.

f

tr

Ch.

p

unc. Ped.

p Ch.

cresc.

p

Sw.

p

rall. *al Fine.*

Preludes, Fugues, Chorals & Variations.

Sw. to 2 ft. with 8 ft. reeds (uncoupled) *mf.*
Gt. 8 ft. *mf.*
Ped. Full, *ff.*
Gt. to Ped.

Fuga[+] (Ricercata.)*)

a 3 voci.

J. S. Bach.

Andante alla breve. (𝅗𝅥 = 66.)

1.

A

MANUALE.

Gt. (*mezzo forte*)

L.H.

B

+ From the "Musical Offering."

*) The word "Ricercata" implies, in the case of a Fugue, the presentation of numerous devices worthy of research to be "sought out," or to be listened to with watchful attention.

B) Episode.

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C

D

tr

L

E

Sw. or Ch.

(L.H. Solo Gt.)

E. Episode. 2nd portion of Subject by simple and double diminution.

(Sw.)

F

Gt. to Sw.

Gt

F. The Final (Tonic) Section.

PEDALE.
ad lib.

fff

rall.

Largo.

Sw. 8 and 4 ft. with 8 ft. reed (closed). *mp*.
Gt. 8 and 4 ft. to Sw. *mf*.
Ch. 8 and 4 ft. to Sw. *mp*.
Ped. 16 ft. *p*, to Ch.

Fuga canonica.*)

2.

A Andante alla breve. (𝅗𝅥 = 60.)

MANUALE.

PEDALE.

Sw. *mezzo piano*

Ch. *come, soggetto*

tr

tr

*) A Fugue in which the subjects and answers are in strict imitation or canonical order.

B

L.H. still on Sw.

tr

tr

C

Still on Ch.

Gt.

Gt.

tr

Ch.

tr

D

Add to Ped.

C. Middle entry. D: Final (Tonic) Section

Augener's Edition.

tr

1

rall.

tr

Fuga (Ricercata)*)

a 6 voci.

(Originally written on two staves and in open or vocal score.)

Sw. Full (uncoupled). *f.*
Gt. All 8 feet. *mf.*
Ped. 16 and 8 feet to Gt. *mf.*

Larghetto Maestoso. (♩ = 63.)

3.

MANUALE.

PEDALE.

Gt. *mf* *marc.*

marc.

marc.

*) Fuga Ricercata, a Fuga full of contrapuntal contrivances calling for special notice as regards details; something to be "sought out," to be appreciated.

B

L

Add Harmonic Flute 4 ft.

B. Episode.

C

C to G. Middle modulatory entries.

D

(Sw. to Gt.)

E

L

F

G

(Add 2 ft.)

f

gradually open Swell box.

Add Ped. Reed, 16, *f*.

f

ff

Full Gt.

rall.

ff

Full Ped.

"Vater unser im Himmelreich."

"Our Father which art in Heaven."

Sw. 8, 4 ft. Oboe *p*.
Gt. 8 ft. and 4 ft. *f*.
Ped. 16, 8 ft. to Gt. *f*.

This composition follows the Pachelbel model of "fugueing" each line of the Chorale in turn. For other settings, see pages 1010, 1088, 1098.

A Lento. (♩ = 56.)

4.

MANUALE.

f Gt.

PEDAL.

Sw.

p

B

Sw.

Gt.

f

Gt.

Sw.

p

Sw.

Gt.

Gt.

f

Sw.

Sw.

C

Full Swell.

Gt.

Gt.

Sw.

gradually open Swell box.

Gt. to Sw.

rall.

Fix.

(Add 32 ft.)

"Vor deinen Thron tret' ich"*

oder:

"Wenn wir in höchsten Nöthen sein."

"I come before Thy throne" or, "When we are in deepest need."

Written on Pachelbel lines, with the sincere heartfelt emotion of this earlier composer. For another reading see page 832.

Sw. 8 ft. to Ch. *p.*
Gt. soft 8 ft. Small Open Diap. *mp*
Ch. Dul. Keraulophon. *p.*
Ped. Bourdon 16 ft. to Ch.

5.

Adagio. ♩ = 66.

CHORAL.

MANUALE.

PEDALE.

Ch. *p* R. H.

p Ch.

sempre legato

p

Gt.

tr

L. H. Sw.

Sw.

Ch. R. H.

Ch.

* This piece is Bach's last musical breath, being dictated just before his death.

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L. H.

Sw.

Ch.

Ch. R. H.

Sw.

L. H.

Sw.

Ch. R. H.

Ch.

Sw.

R

Sw.

(R. H. pass to Sw.)

dim.

L

Ch.

Sw.

"Christus, der uns selig macht."

"Christ, who makes us blessed."

Gt. 8 ft. to Sw. without reeds. *p*.
Ped. 16 and 8 with Bassoon, or coupled to Ch. with reed. *mp*.

VARIATION.

Andante moderato. (♩ = 66.)

6.

Choral.

MANUALE.

Gt. *p*

sempre legato

PEDALE.

rall.

"Komm Gott, Schöpfer, heiliger Geist."

"Come, God, Creator, Holy Ghost."

Gt. 8 and 4 *mf.*
Ped. 32, 16 and 8 to Gt. *mf.*

VARIATION.

Andante. (♩ = 58.)

7.

* Choral.

MANUALE.

Gt. *mf*

Pedale sempre poco staccato

PEDALE.

rall.

* The counterpoint is really in 12-8 time. Time signatures were loosely used in the 18th century A.E.H.

"O Vater, Allmächtiger Gott."

"O Father, Almighty God."

Sw. 8 ft. and Oboe. *mp*.
Gt. Diaps. to Sw. *mp*.
Ch. 8 ft. and Gemshorn 4, Ch. to Sw.
Ped. 16 and 8 ft. to Gt.

Early period-Choral variations in the style of Böhm.

8.

Alla breve. (♩= 60.)

MANUALE.

PEDAL.

* *mp* Gt.

(Add Harmonic Flute Gt.)

mf

mf

(Harmonic Flute in)

mp

L.H.

R L R L

V Inversion and imitation per *"arsin et thesin."*

* The identity of the first line of the above Choral with the leading figure of Byrd's canon "Non nobis Domine!" together with its treatment will not fail to interest both performers and listeners.

Andante con moto.

Canto Fermo.

MANUALE.

legato Ch. *p*

Gt. 8 ft. to Sw. 8 ft.

Allegro moderato. (♩ = 92.)

MANUALE.

Gt. *p legato*

rall.

Sw. 8 ft. and Voix celestes.
Gt. Soft 8 ft. *p*.
Ch. 8 ft. to Sw. *p*.
Ped. 8 ft. *mp*.

Allegretto. (𝅗𝅥 = 69.)

Sw.

MANUALE.

p legato

Ch.

Choral.

PEDAL.

8 ft.

Gt.

Gt.

16 and 8

(Add soft 16 ft. and couple to Gt.)

Voix celestes in

Sw.

p rall.

Ch.

"Schmücke dich, o liebe Seele."

"Adorn thyself, dear Soul."

Sw. 8 ft. and reed
Gt. Soft 8 ft.
Ch. Salicional to Sw.
Ped. 8 ft.

In the *coloratura* style of Böhm and Reinken. For the famous setting in E flat, see page 286.

Andante. (♩ = 63.)

9.

MANUALE.

PEDAL.

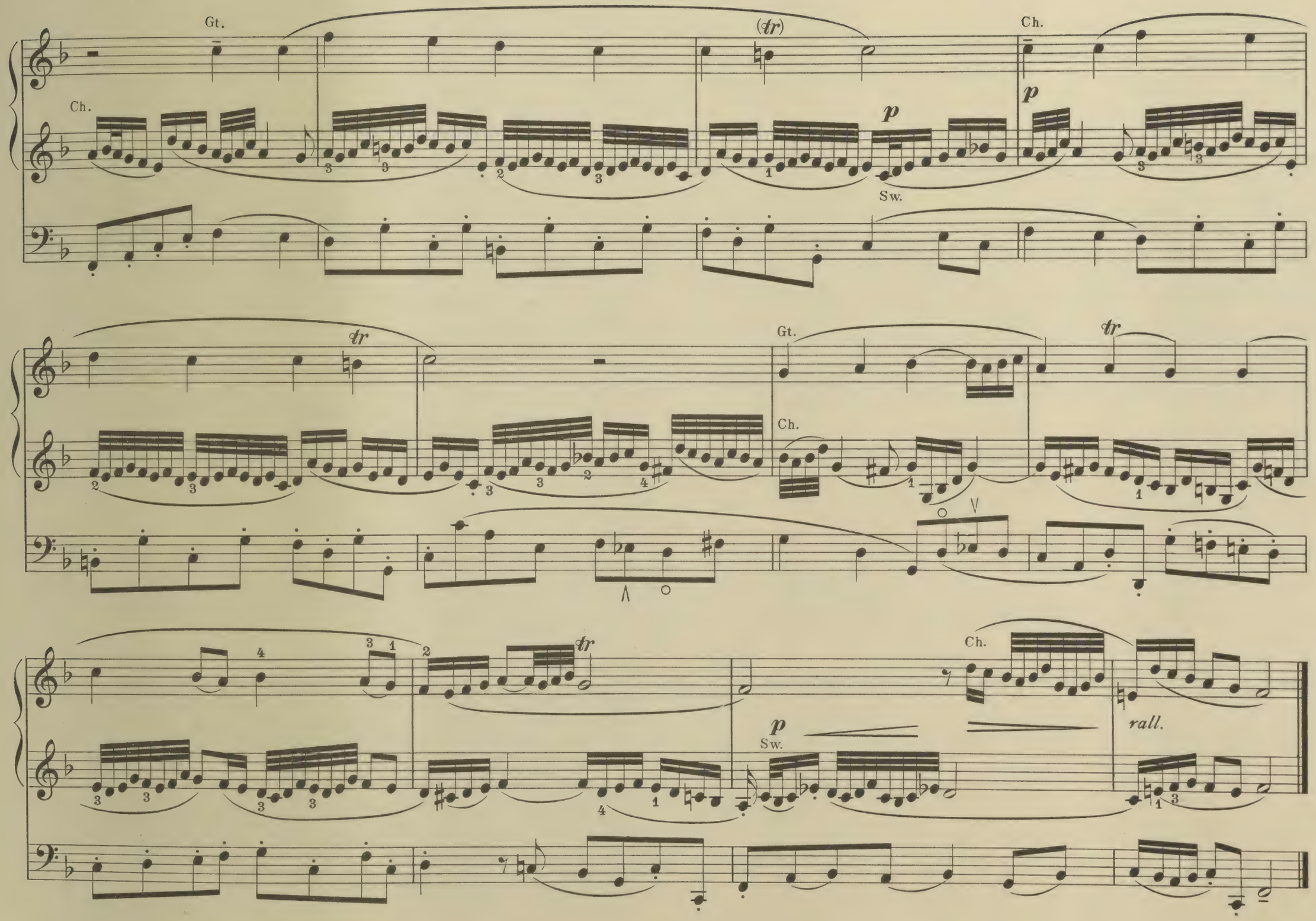
Sw.

Choral.
Ch.

(Add 16 ft.)

Repeat on Gt.

Repeat on Ch.



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Fugue.*

Sw. Full (uncoupled.) *f.*

Gt. Gt. 8 and 4. *mf.*

Ped. 16, 8, *mf.* to Gt.

10.

Allegro. ♩ = 76.

A

MANUALE.

PEDAL.

Gt. L.H.

L

* From the "Art of Fugue."
Augener's Edition.

L

R

Sw. to Gt.

B

Add 16 ft. Reed to Ped.

f

(Full Gt.)

ff

rall.

Ped. 32 ft.

"Liebster Jesu, wir sind hier."

"Blessed Jesus, we are here."

Solo, Cor Anglais or Corno di Bassetto. *mp*.
Sw. 8 ft. *p*.
Ch. 8 ft. *p*.
Ped. Bourdon 16 ft. and 8 ft, or 16 only to Sw.

The coloratura style of Böhm and Reinken.

11.

Adagio. (♪ = 84.)

SOLO.

mp

MANUALE.

Ch. *p*

PEDALE.

tr

Repeat with L. H. on Sw.

tr

Ch.

rall.

rall.

"Liebster Jesu, wir sind hier."

"Blessed Jesus, we are here."

Sw. 8 ft. to Gt. *mp.*
Gt. soft 8 ft. *p.*
Ped. 16 ft. to Gt.

Adagio. (♩ = 56.)

12.

Gt.

MANUALE.

PEDALE.

p *sempre legato*

p

1. 2.

tr *tr*

rall.

"Wie schön leuchtet der Morgenstern."

"How beautiful shines the Morning Star."

Sw. 8, 4, 2 ft. with 8 ft. reeds.
Gt. 8 ft.
Ped. 16 8 ft. to Gt.

Another setting will be found on page 910.

13.

A

Allegretto. (♩ = 63.)

Choral.

MANUALE.

Gt. *p* *legato*

PEDALE.

p

L R

RL

B

Sw. to Gt.

rall.

open Sw.

Choral.

Add 4 ft. to Gt.

f

rall.

a tempo

B. Second treatment of melody.

L R L

RL.

(close Sw.)

rall.

(Gt. 4 ft. in.) ***p*** *rall.*

RL

"Herr Jesu Christ, dich zu uns wend'."

"Lord Jesus Christ, unto us turn."

Variation A.

Sw. 8 and 4 ft. with reed. *p*.
Gt. 8 ft. *p*.
Ch. 8 and 4 to Sw. *p*.
Ped. soft 16 and 8. *mp*.

14. Andantino. (♩ = 66.)

MANUALE.

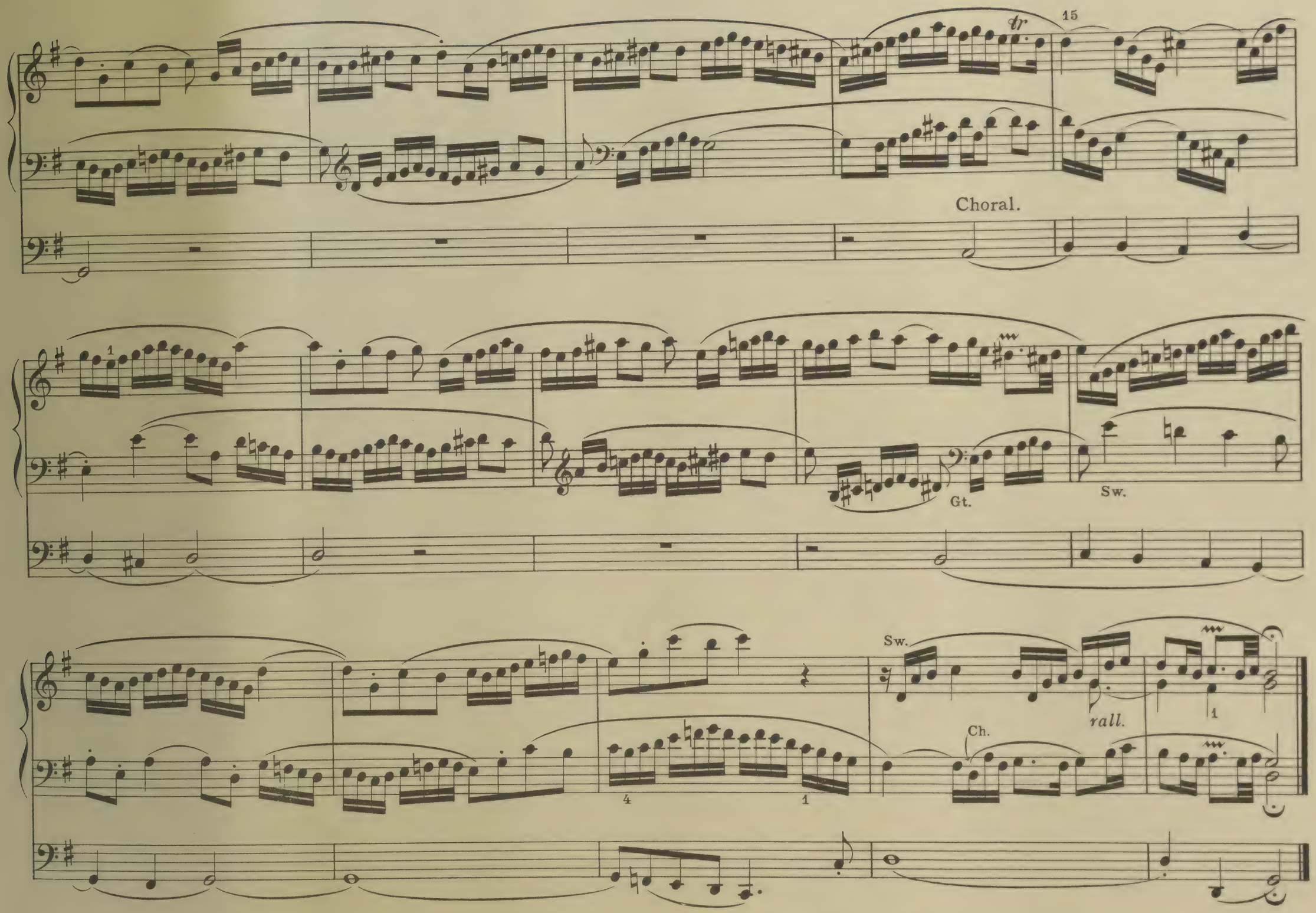
PEDALE.

legato

p Ch. *p* Sw. *p*

Gt. Ch. Ch. Gt. Sw. Choral.

Gt. Sw.



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Sw. 8, 4, 2 reed. *mf.*
Gt. 8 ft to Sw. *mf.*
Ch. 8, 4 to Sw. *mp.*
Ped. 16 and 8.

Variation. B.

The "graces" reveal the strong influence of the French school, notably of Couperin.

Andantino. (♩ = 66.)

Gt.

mf

MANUALE.

Ch.

PEDALE.

tr

Ch. *p*

Sw. *p*

p

tr

tr *mf* Ch.

Gt. *mf*

rall.

Gt.

R R R L

Ped. to Gt.

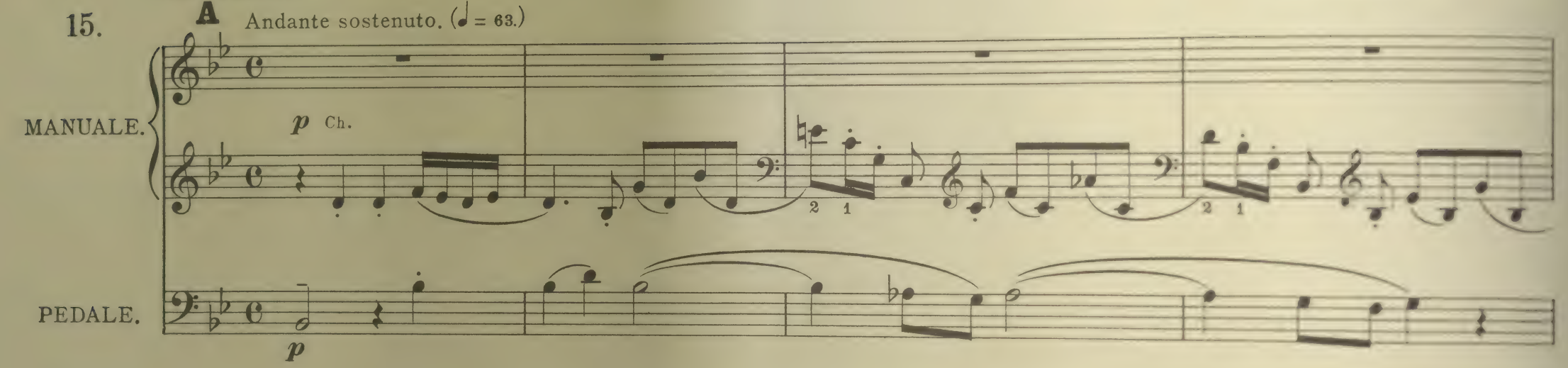
"Ach bleib bei uns, Herr Jesu Christ."

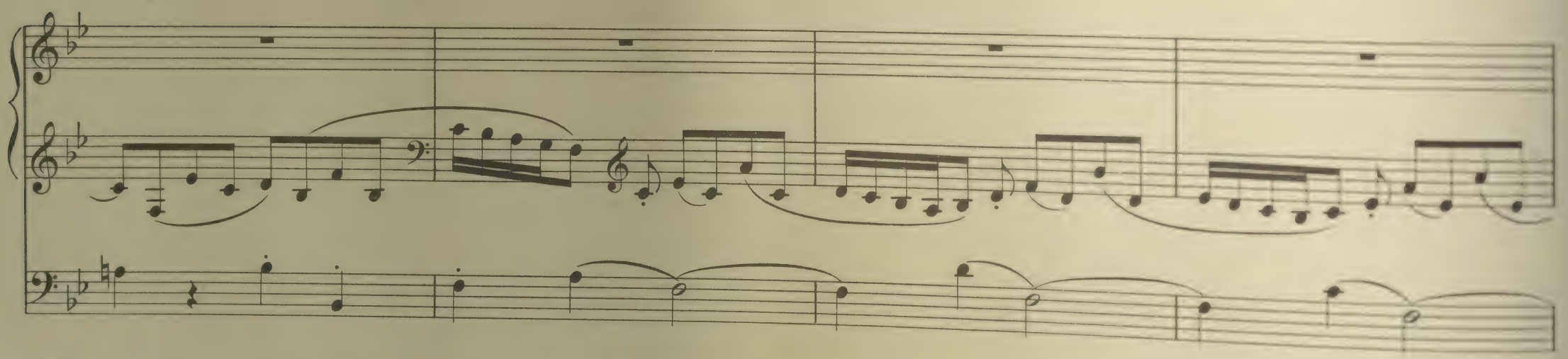
"Ah! remain near us Lord Jesu Christ."

One of the Schübring Six Arrangements from the Cantatas.
The rendering should suggest a peaceful Berceuse feeling. The piece is a fine example of Bach's wonderful power of expression by just two or three melodic lines.

Sw. 8 ft. soft Horn or other Solo stop.
Gt. 8 ft. coupled to Sw.
Ch. St. Diap. Dul.
Ped. 16 and 8 ft.

15.

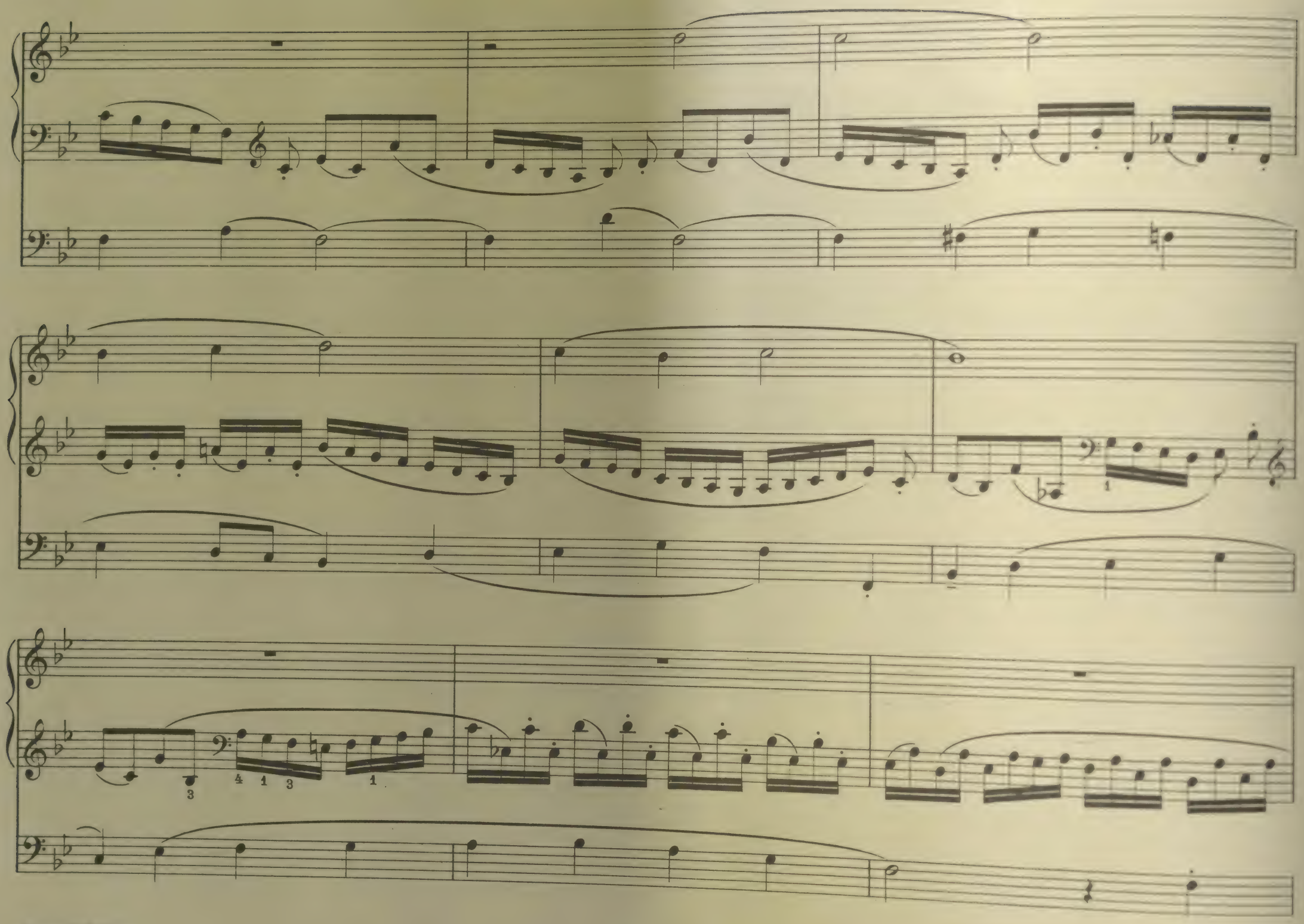




NB. The notes on the middle stave are fingered for the left hand throughout; though some of the higher notes may be conveniently assigned to the right hand when the Choral is not being continued.

B

Sw.


3
4 1 3
1
1

C

Gt. c. Fl.

D

rall.

"Nun freut euch, lieben Christen g'mein"

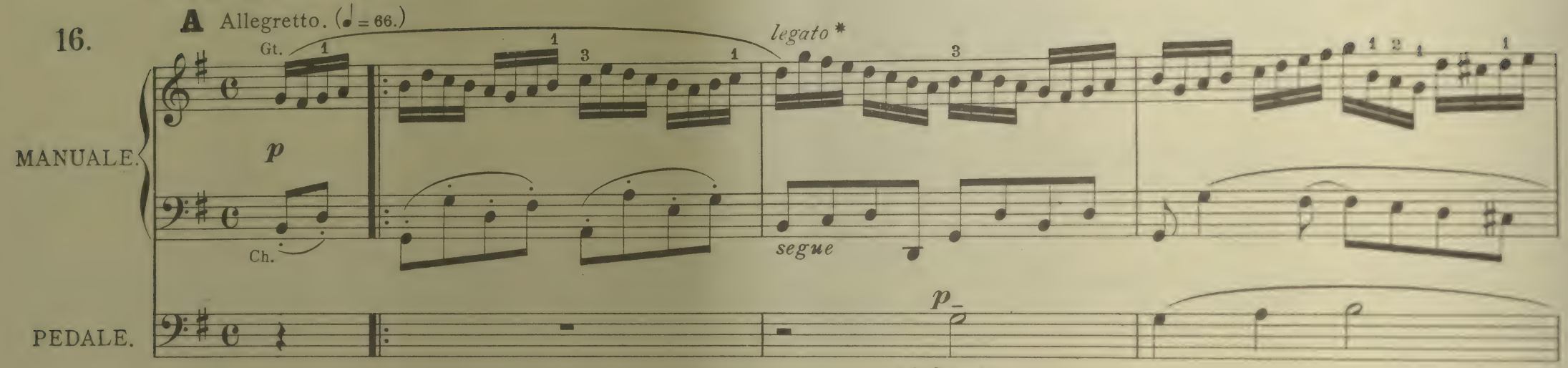
oder:

"Es ist gewisslich an der Zeit."

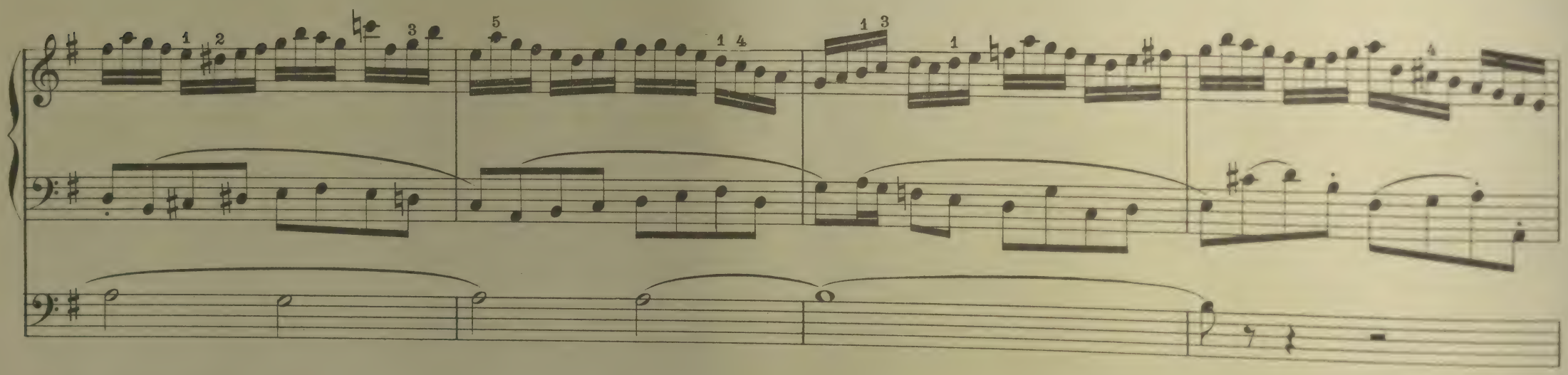
"Now rejoice all ye Christians" or "It is surely near the time."

Sw. 16, 8 ft.
Gt. Soft 8 ft.
Ch. Dulc. to Sw.
Ped. 8 ft. with Bassoon 8 ft.

16.



8 ft. Choral.



* The whole of the R.H. part of this Prelude should be played *legato*, the phrasing being suggested dy the slightest of ***tenuti on certain notes***, as a Violin ***obbligato*** part. A.E.H.

segue

1.

segue

B

2.

segue

rall.

"Christ lag in Todesbanden."*

"Christ lay in the bonds of death."

On Buxtehude lines in general construction and in responsive tonal effects. For other settings, see pages 905, 991, 1087, 1100 and 1302.

17.

Sw. 8, 4 with Oboe, & soft 16, to Ch.
Gt. 8 ft. Gamba, or Diaps. to Sw. *mf*.
Ch. 8 ft. to Sw.
Ped. 16 and 8. *f*.

A Lento. (♩ = 60.)

MANUALE.

p Ch.

Gt. *mf*

sempre legato

1

mf

Sw. 16 ft in.

* Probably written in the first instance for pedal-clavecin.
Compare the piece belonging to the same period on page 1200.

Ch.

Gt.

Gt.

R. H. Ch.

Ch.

B *f* Gt.

Gt.

C

Ch.

Ch.

D

Gt. *f*

p Ch.

f Gt.

p Ch.

Gt.

Ch.

Gt.

f Gt.

Gt.

Ch. *p*

forte Gt.

Ch.

f Gt.

Ch. *p*

f Gt.

Ch.

Gt.

Ch. *p*

Gt.

Ch. *p*

E Gt. *f* (Full Sw. to Gt.)

Gt.

PEDALE.

f

rall.

Variant "Lobt Gott, ihr Christen all' zugleich."

"Praise God, all ye Christians."

The most elementary type of organ treatment of the Chorale.

Gt. 8 ft. *p*.
Ch. Dul. Gamba 8 ft. to Sw. 8 ft.
Ped. 16 and 8 ft. to Gt.

18.

Moderato. (♩ = 66.)

MANUALE.

PEDALE.

p Gt.

Gt.

Ch.

ad lib.

Gt.

Ch

L.H.

Gt.

Ch.

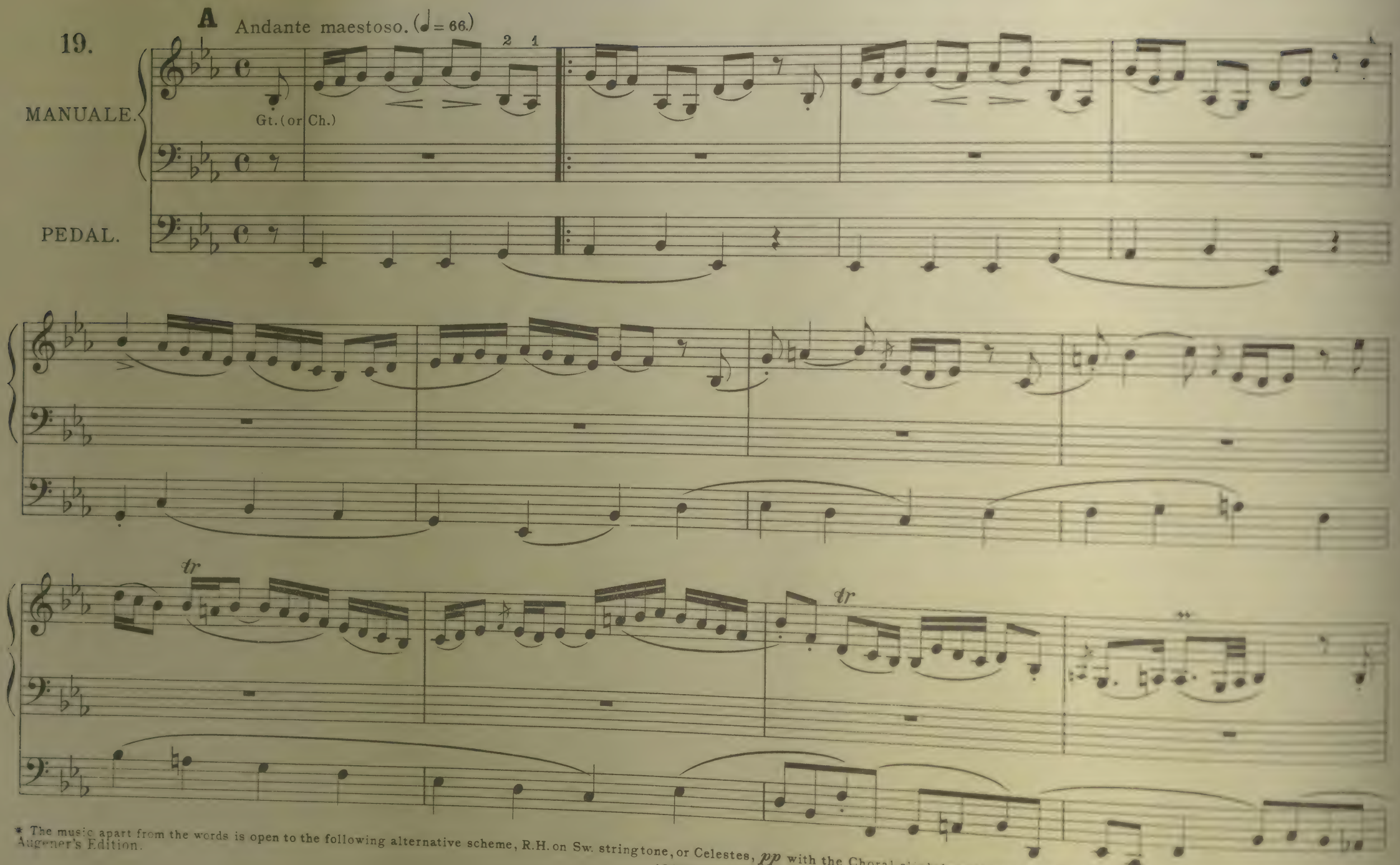
Gt.

"Wachet auf, ruft uns die Stimme."

"Sleepers wake! a voice is calling."

Solo 8 ft. and reed to Gt.*
Sw. 8, 4, 2 ft. and reeds.
Gt. 8 ft. to Sw.
Ch. 8 and 4 ft. to Sw.
Ped. 16 and 8 ft.

19.



* The music apart from the words is open to the following alternative scheme, R.H. on Sw. stringtone, or Celestes, *pp* with the Choral slightly projected on a soft Gt. Flute or Ch. Clarinet. Pedal *pp* A.S.B.

B

canto fermo

Solo (or Gt. with Tromba.) ***marcato***

1.

2.

C

(Reed in)

5 1

tr tr

(Reed out.)

tr

(Add 16 ft. to Sw.)

tr tr

rall.

Fugue in G minor.

Sw. full uncoupled *f*.
Gt. 8, 4 and 2 ft. *f*.
Ped. 16 and 8 ft. to Gt.

20.

Moderato. ♩ = 80.

MANUALE.

PEDALE.

Gt. *f*

f

R

Ped. reed.

Reed in

L

L

Ped. reed

5

4 1 2 1 3 1 2

1

Ped. reed in

RL

Full Gt.

Full Ped.

rall.

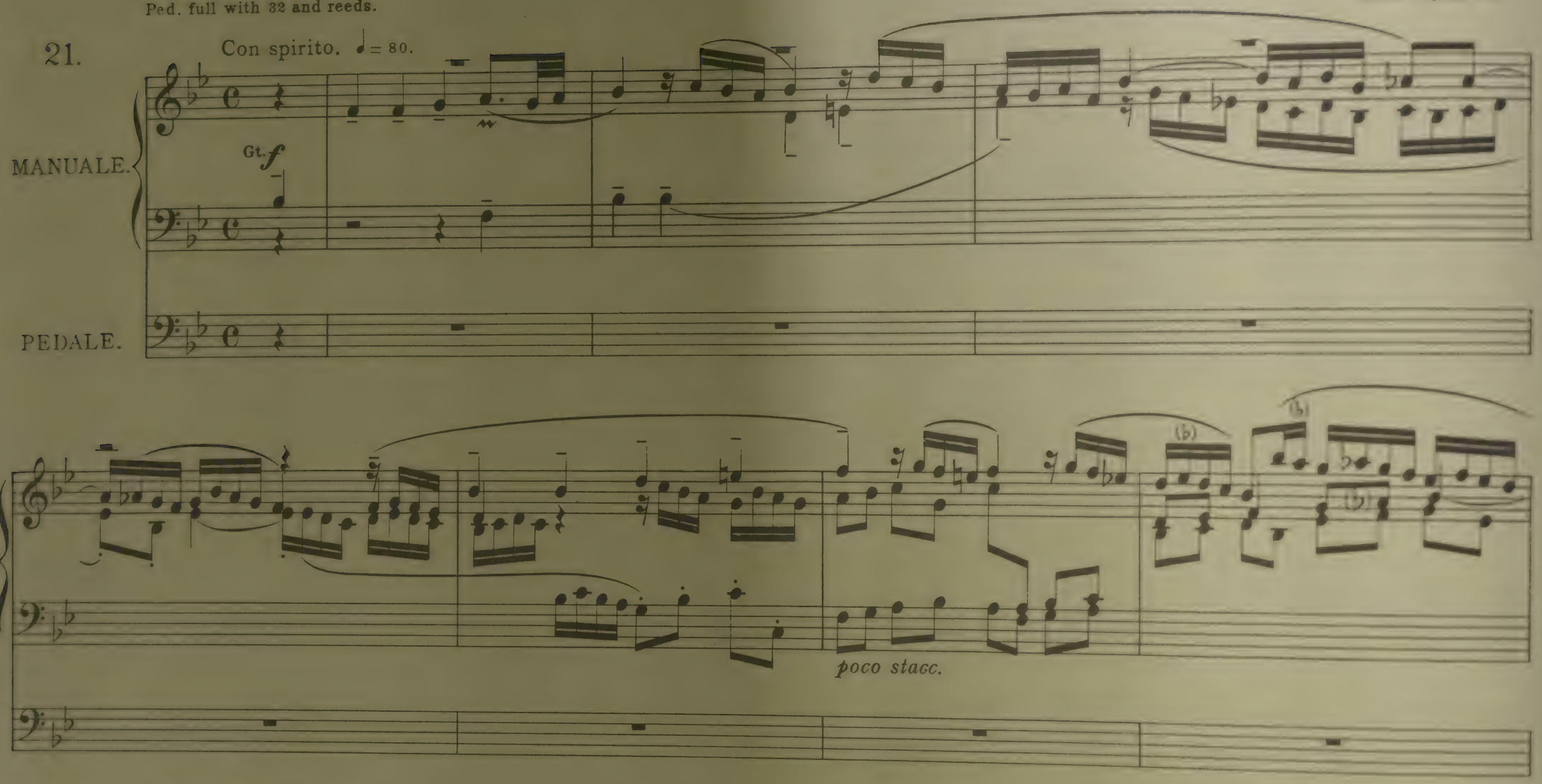
Variant "Valet will ich dir geben."

"I give to thee farewell."

For a longer version, see page 863. Another setting will be found on page 846.

Sw. full without reeds.
Gt. full without reeds.
Ped. full with 32 and reeds.

21.



The differences between the two versions are very marked in no less than 28 bars. The copy here given has interesting passages containing obvious distinctions as compared with the version found on page 863. A good many of these differences suggest the present to be the earlier version. The final Cadence, always a point of great interest in Bach's works, shows a collection of descending figures, whereas the closing bars of the other version display a number of ascending figures. Both of these terminations are built upon tonic pedals. The version here given has 62 as compared with 64 bars in the copy on page 863.

‡

L

Choral.

marcato

5 3

L

marcato

4 2 4 2

R

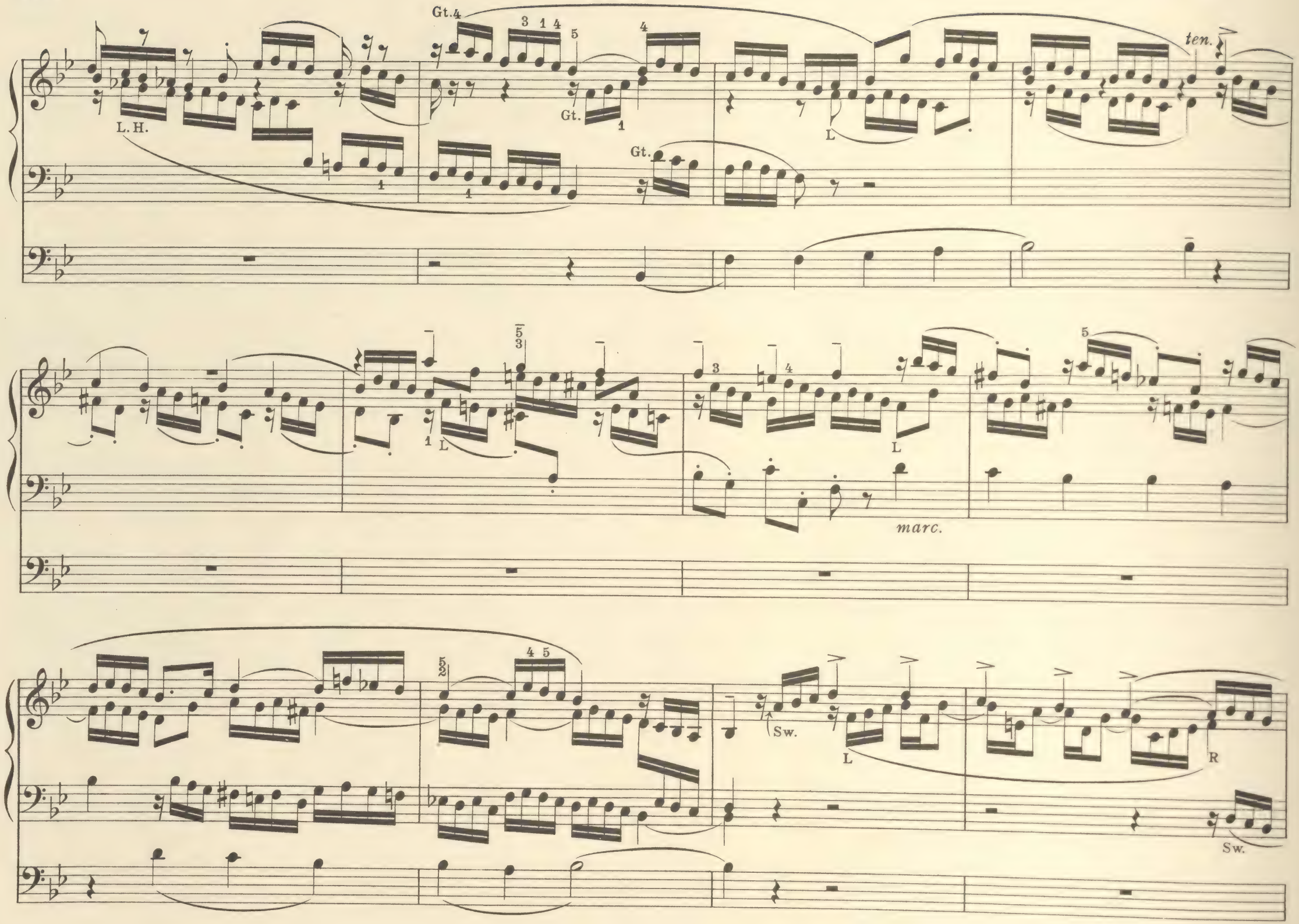
marcato

4 2 4 2

Sw.

Sw.

‡ The phrasing shews the melodic construction. The touch for the running counterpoints should be of the ***brillante*** order throughout. A.E.H.


Gt.
L.H.
Gt.
Gt.
L
ten.
L
L
marc.
Sw.
L
R
Sw.

Gt.

Gt.

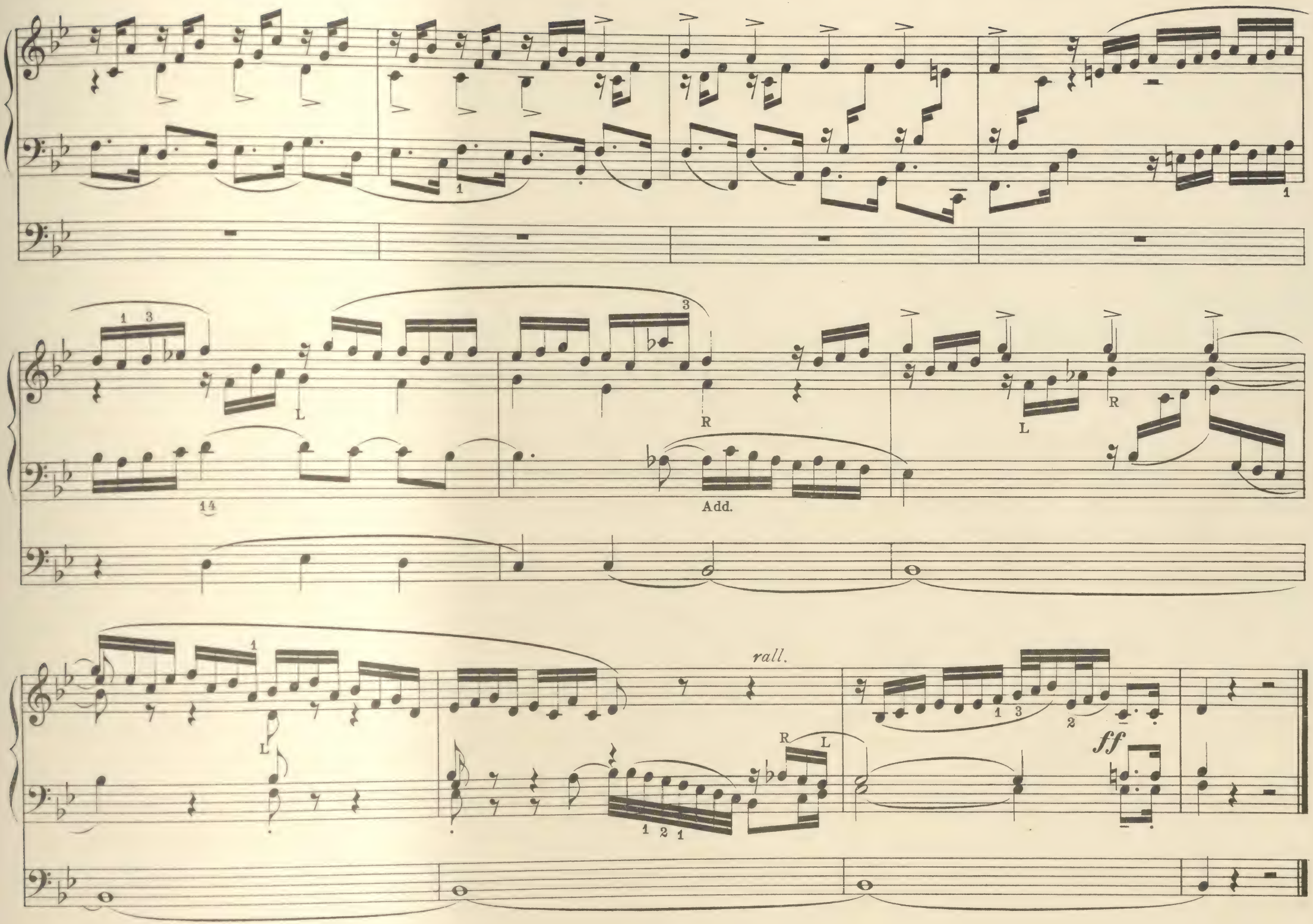
L

marc.

L R 5 2 5 4 L Sw. R

Gt. Gt. L L

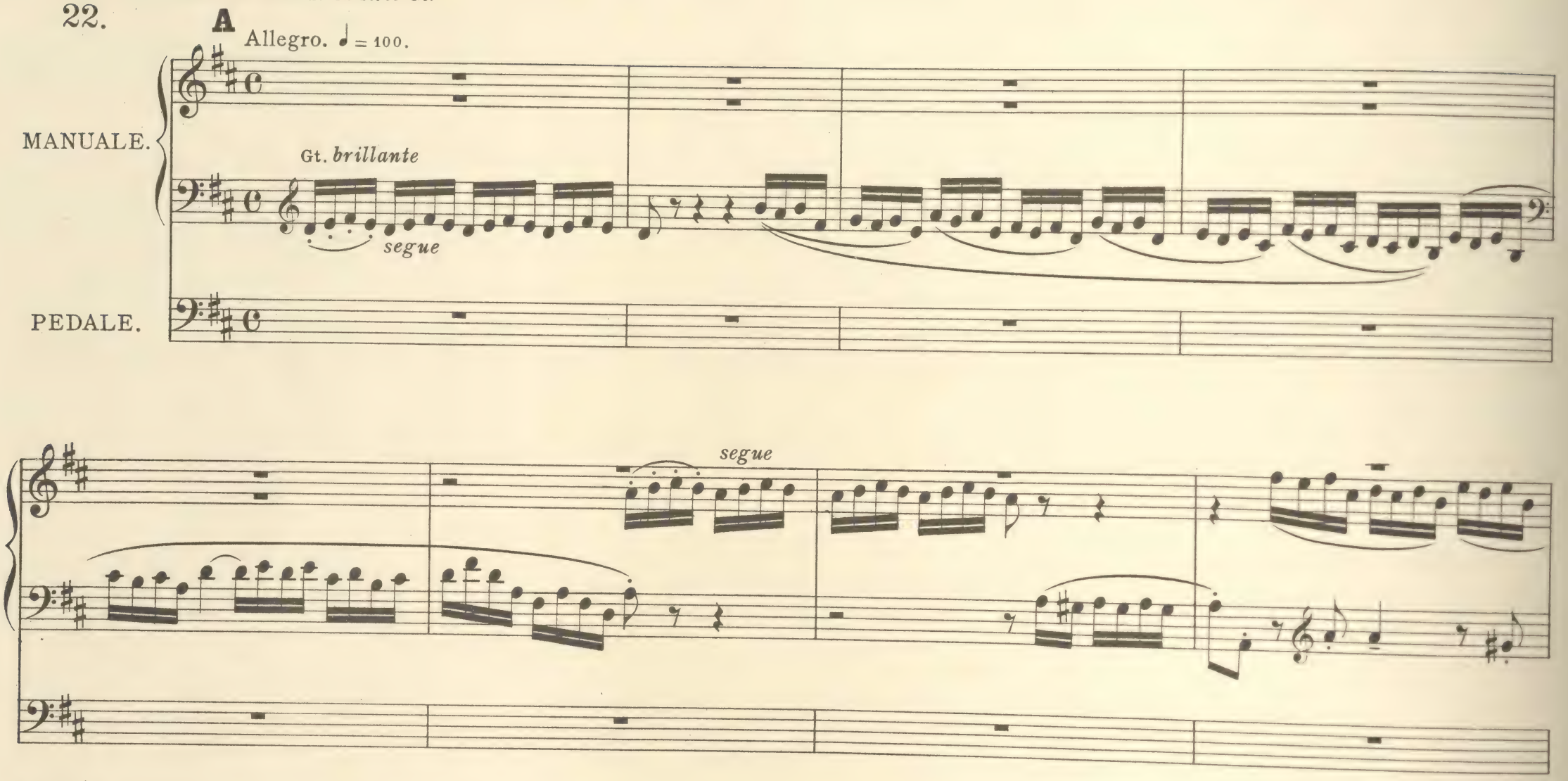
segue


L
R
Add.
rall.
ff

Fugue.*

Sw. full.
Gt. full without reeds.
Ch. Flutes, 8,4.
Ped. full without 32 ft. to Gt.

22.



* This is probably an early version of the brilliant Fugue in D to be found in VOL. I page 28. Although the first 25 bars are identical, differences are to be noted in a large proportion of the succeeding measures, until the final pedal solo is reached, and the six bars containing this pedal sentence correspond with the same bars in the other and usually played version. In the variant there are 98 bars; in the copy on page 28, VOL. I the measures number 137. The differences to be found are for the most part very interesting, as well illustrating the evolutionary processes of development in music.

tr

L

brillante

Gt.

Sw.

Gt.

L

B

L.H.

L.

Sw.

L

L.H. Gt. *mf.*

Sw. both

cresc.

R

(or)

Gt.

Gt.

V

C

poco rit. e dim.

Ch. both.

Ped. soft 16. 8. only.

C. Middle entries.

Add to Ch.

L Gt. *f*

Gt. to Ped. *f*

L

D

Sw.

(Sw. to Gt.)

Gt.

E

with reeds

cresc.

ff

ff

Cadenza.

Add 32 ft.

poco rall.

Solo to Gt.
a tempo

E. Final (tonic) Section.

Fugue

in D minor.*

From "The Art of Fugue."

Solo 8 ft. and Tuba.
Full Sw. to Gt.
Gt. 8 ft. and Harm. Flute 8 and 4 ft.
Ped. 16, 8 to Gt.

23. **A** Allegro giusto. M. M. ♩ = 69.

MANUALE.

PEDALE.

Gt. *f* Subject.

* Practically illustrative Double Counterpoint at the fifth or the twelfth. *(Alla duodecima.)*

B

Theme.

Theme.

C

R Gt. L R

(Theme. L.H.
Solo. Tuba.

Gt.

LR

Gt.

Solo. Tuba.

Theme.

Gt.

D

L

R

Theme.

Ped. to Solo.

Gt.

Theme.

Solo.

Ped. to Solo in.

Gt.

legato

Open Sw.

cresc.

L

R

E

Full Gt.

ff

Full Ped.

ff

ff

Solo.

Gt.

rall.

Gt.

Solo to Gt. *largamente*

ff

rall.

"Nun komm' der Heiden Heiland."

"Come now, Saviour of the Gentiles."

Sw. 8 ft. and Oboe.
Gt. Soft 8 ft.
Ch. Dulc Gamba.
Ped. Violoncello 8 ft.

For other settings, see pages 809, 842 and 934.

24.

Andante. M. M. ♩ = 66.

MANUALE.

PEDALE.

Sw. *sempre legato* *p* Gt. *p* Ch. Gt. Ch.

Gt. Sw. L Ch. 8 ft.

Ch. Ch. Gt. Sw. Ch.

Sw. Ch. Sw. Ch. poco rit. poco Sw.

Ch.

Sw.

L

R

1 2

3

1

1

1 2 1

Ch.

1

3

1

1

1

1

Ch.

Gt.

Ch.

Gt. Ch. Gt. Sw.

Add Bourdon 16 ft.

Ch. Sw. Ch.

Sw. Ch. Sw. Ch. *dim.*

rall.

Variant "Gelobet sei'st Du Jesu Christ."

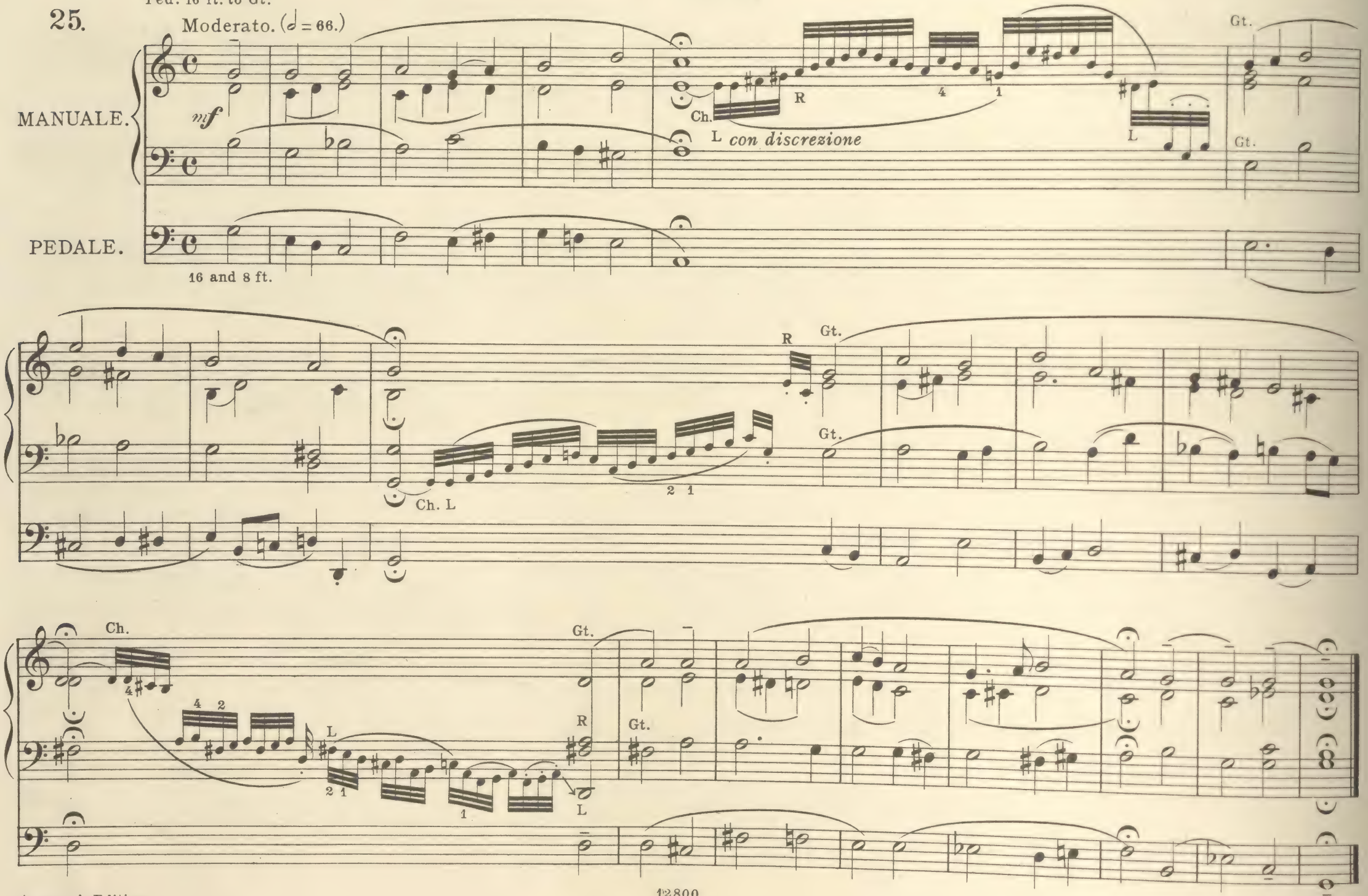
"Praised be Thou O Jesu Christ."

The primitive type of Chorale treatment.
Compare Nº 18, page 1379.

Gt. 8 ft.
Ch. 8 and 4 ft.
Ped. 16 ft. to Gt.

25.

Moderato. (𝅗𝅥 = 66.)



Jesus Christus unser Heiland.

Jesus Christ our Saviour.

ALIO MODO.*

Sw. 8, 4 and Oboe.
Gt. Soft 8 ft. to Sw.
Ch. Soft 8 and Corno di Bassetto.
Ped. Violoncello 8 to Ch.

26.

Andante. M. M. ♩ = 69.

MANUALE.

PEDALE. ad lib.

p Gt.

p

Choral.

* NB. "ALIO MODO" here indicates another version in which the Choral is in another mode, that is in a readjusted or modernised scale.

Choral.

Choral.

8 ft.

Choral.

R L R L

Choral.

L

R

L
Choral.

(Prepare Ped. 16 and 8 ft. uncoupled.)

Choral.

(Add to Gt.)

R. H.

R. H.

L. H.

Open Sw.

increase Sw.

L. H.

Full Sw.

Ped. Op. and St. 16 and 8 ft. without reed.

mf Reduce Sw.

Reduce Gt.

dim.

Soft 8 ft.

p

Ped. Open 16 in.

Gradually close Sw.

Solo. 8, 4 ft. and Tuba.*
Sw. 8, 4, 2 ft. and reeds.
Gt. 8, 4, 2 ft. and Trumpet.
Ch. 8, 4, 2 ft. to Sw.
Ped. Full.

Fuga.

An early work.

27.

A Moderato e marcato. (♩ = 72.)

MANUALE.

PEDAL.

f Gt. *sempre brillante*

Gt.

* This registration treats the fugue in "Fanfare" fashion. If the reeds are not of a brilliant nature, the piece may be played throughout on Flues, 8.4.2. as far as C. (A.E.H.)

Augener's Edition.

B

B. Counter-Exposition.

1 3 2 5 3 4 5

Ch.

Ch.

1

(Full Sw. gradually opened.)

4

C

rall. *tempo* Solo. (Tuba.) Gt. *f* Solo. Gt. (Full Gt.) *ff*

Full Ped. *ff*

tr

ff *largamente* *rall.*

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13. Von Gott will ich nicht lassen
14. Wenn wir in höchsten Nöthen sind
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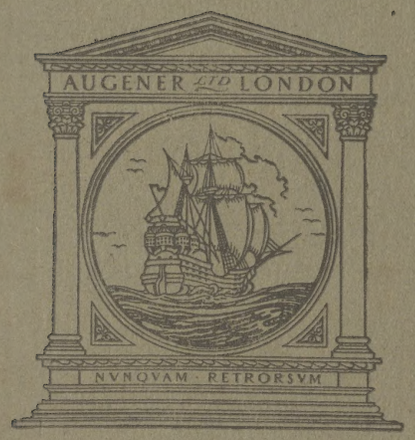
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